

間(1711-1716)で、藩主御用品の製作にあたり、絵師狩野三徳、狩野自宣らの名が伝えられる。通常の上絵付ではなく、素焼した胎土に胡粉を塗った地に絵具で彩色している。彫塑的で、木彫のような印象を与える。

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koro 香炉 **incense smoker, incense burner**

A vessel in which incense is burned. Although often used today in a tea room alcove, it was originally employed for religious purposes in Buddhist temples. There are a number of different types: some are designed to be set down, others have handles like a ladle, are made for hanging on the wall, or are held in the hands for incense appreciation. They are made of gold, silver, bronze, blue-green celadon, blue-and-white celadon and so on.

香を焚く容器。もとは仏具で、茶席では床の間飾りに用いられる。用いられる文脈、形状によって居香炉、柄香炉、釣香炉、間香炉、袖香炉などあり、材は、金、銀、胡銅、青磁、染付などがある。

koro-gama 香炉釜

incense burner converted to a cauldron

Occasionally, large incense burners have been turned into cauldrons, called *koro-gama*. Examples of incense burner converted into cauldrons are found in the historical record, for instance, incense burners made by OE Norihide and Yukinobu, two cauldron casters in the Ashiya tradition, in 1534 in 1506 respectively, both of which now belong to a temple in Ise. Another known example is a cauldron named Daikodo.

大きな香炉を転用して釜として用いているもの。大講堂も香炉釜の一種である。香炉がしばしば釜に転用されたことは文献的にも確認されるが、大江宣秀作の香炉、大江行信作の香炉が作り変えられた芦屋釜*がともに奉納されて伊勢の寺院に現存している。製作年代もはっきりしており、前者は天文3年(1534)、後者は永正3年(1506)である。



Koro itten no yuki 紅炉一点雪

Zen poem often displayed for a tea party in winter. "In the red furnace, one snowflake." In other words, let your passions melt like snow in a fire. *Hekigan Roku* (The Blue Cliff Record).

禅語。燃える炉の上に舞い落ちる一片の雪は一瞬に消え去る。雑念を消し去る高い境地を示す。冬の茶掛に多く好まれる。碧巖録。

Ko-Satsuma 古薩摩 Old Satsuma

Wares made in the early years of the Satsuma kiln. After the Invasion of Korea, SHIMAZU Yoshihiro, Lord of Satsuma, brought back Korean potters and established a kiln at Chosa. This was the origin of the Satsuma-yaki tradition. The kiln made highly prized *shiro* Satsuma (white Satsuma bowls), *dakatsuyu chaire* (tea caddies with brown glaze), and *hibakari* (wares using Korean clay), very few of which still exist today. In 1607, Yoshihiro moved to Kajiki Castle and the kiln with him. When he died in 1620, the kiln was moved to Tateno in Kagoshima. In addition to these kilns, another kiln was established in the late 16th century by PARK Heii, which produced very good white Satsuma, in

addition to pottery for everyday use. The above wares are called *Ko-Satsuma* (old Satsuma) in order to distinguish them from Satsuma with colored designs made specifically for export during the late Edo period. The technical distinction between old Satsuma and colored Satsuma, is somewhat unclear. → Chosa-yaki, Satsuma-yaki

初期の薩摩焼*の総称。島津義弘が文禄の朝鮮出兵の後、朝鮮陶工を招請して大隅帖佐城に移って茶陶を焼かせたのがはじめ。白薩摩茶碗、蛇蝎釉茶入、火計り*(朝鮮の土と釉薬を用いた陶磁)などで珍重されたが、現存する品は少ない。慶長12年(1607)、島津義弘が加治木城へ移ると、そこで御庭焼をし、義弘没後(元和6年:1620)、鹿児島に堅野窯を築窯した。また慶長に朴平意が苗代川に築窯し主に雑器を作ったが、ほかにすぐれた白薩摩を作った。幕末、輸出用に量産した色絵陶器を薩摩焼と呼ぶようになったが、それと区別する意味で、これら初期の作品を古薩摩と呼ぶ。ただし、作風はそれほど変わらない。→帖佐焼



kosen 香煎 parched grain tea

Tea made of parched rice grains, orange peel, fennel, or Japanese pepper, served to guests to a tea gathering when they first arrive in the waiting room. The host's assistant may bring it to the waiting room in a kettle, or serve it in individual cups on a tray.

穀物を炒って湯に加えた飲み物。茶事の待合などで客に供する。炒った玄米、陳皮、茴香(ういきょう)、山椒などを用いる。来客到着後、迎え付までの間に、詰が湯呑みに入れて正客相客にすすめる。半東が持ち出して客にすすめることも多い。

Ko Seto 古瀬戸 Old Seto

Bowls and water jars made in the early period of the Seto kilns. Some *temae* require the use of an old Seto water jar. Old Seto tea caddies are called "furu Seto" in order to distinguish them. → Furu Seto

古い瀬戸焼の茶碗、水指の総称。点前によっては、古瀬戸の水指が規矩となっているものがある。同時代の茶入は「ふるせと」と読む。→古瀬戸

koshi-bari 腰張 waist wall paper

Paper wainscoting on the clay daub walls (*tsumikabe*) of tea rooms. Originally, this was intended to protect both clothes and walls from damage due to contact. Later, it was adopted as a part of tea room design. Specific kinds of paper are used, such as *torinoko-gami** (fine-textured eggshell-colored paper), *minato-gami* (low grade *torinoko-gami* mainly used for wainscoting), or *Mino-gami* (paper made in Mino, Gifu). Paper called *hogo* (scrap paper, such as old letters, pages of old books or old calendars) is sometimes used on the walls of a *koma* (small room), in which case the wainscoting is called *hogo-bari*. There is no strict rule concerning how high up it should go, but a height of either 273 or 546 mm is common, because the standard width of a roll of *koshi-bari* paper is 273 mm, so it is convenient to use one or two times this width. Because in a small room there is a good chance that the guests' clothes will touch the wall, it is common to paper the walls up to the bottom of the window sill, in which case it is called *so-bari* (papering the whole wall). Generally the height of the